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Issue no. 24

Editor: Martin Bryan

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5 through 15, 25¢ each 16 through 23, 30¢ each

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All foreign customers, including Canadian, must make payments in U.S. funds.

#### Editor's Notes

I note that several of our readers are converting their subscriptions to first class rates when they renew. This is undoubtedly because third class delivery to some of our readers is abominable: We learned of one subscriber in upstate New York (a distance of about 350 miles from here) who waited four weeks for his issue to arrive. Several readers received the last issue too late to respond to Dennis Tichy's ad, even though we allowed what we thought was plenty of time. We are repeating his ad with this issue. Please note the deadlines in his and Tim Brooks' advertisements.

There was a clever and entertaining article in the January issue of High Fidelity which you'll enjoy reading. In his article entitled "Toward a Super-Refined Music Reproducer," Andrew Kazdin tells us "we are on the brink of am entirely new era of sound reproduction." See if you don't enjoy following his logic and come to the same conclusion as he does.

Steve Ramm passed along a pathetic clipping from the February 1st New York Times. It concerns a Long Island man who lives in a decaying 14-room house with no heat, electricity or running water. The house is filled with mountains of litter and 750,000 phomograph records: The man's immediate problem is that he faces eviction and he worries about what will become of his collection. Let's hope that a satisfactory solution can be worked out.

A new edition of Brian Rust's Jazz Records, 1897-1942 is in preparation, and we have learned that this revision is to have a new feature: a title index. Undoubtedly this will make it the most useful publication in its field.

- M.F.B.

by Quin Ryam (March 10, 1929)\*

I think I'll tell you the story of Carleton Coon and Joe Sanders.

It's one of those stories of the radio age and the jazz world.

Have you ever paused to observe the change in popular musicians during the last 15 years? Along about 1910, "popular" musicians were mostly concert bands or beer garden troupes. Fat fellows -- foreigners -- bass viol wrestlers -- compan tooters -- rubber collars -- they carried their own potted palms and union cards.

There were fine orchestras and famous bands. Remember, in Chicago, the bands in "Pop" Morse's Garden (later the Green Mill at Lawrence and Broadway) -- and at the Bismarck Gardens (afterward the Merigold at Broadway and Grace) -- and the cafe orchestras at the Lambs', Rector's, the States and the North American?

a vast army of friends offsets. Long before the passing of those places and the public habits which supported them, their style of music faded into history. Within a decade there flounced into public favor an army of adolescents who immediately took charge of the music world, and wholly changed the accepted modes of dancing and entertainment in general. Today the great "orchestras" of the country -- and continental Europe, too -- are aggregations of youth -- dapper, ornamental, effervescent and zestful. They are recruited mostly from the colleges, where they abandon studies in the law, engineering and medicine for the astounding emolument they learn is to be had in pursuing diligently what they had previously considered only a recreation -- "playing for dances." Kids 20 years and younger nowadays are earning \$300.00 a week for their uncanny ability to manipulate three or four instruments separately during the rendition of a dance tune, and devise unique "arrangements" for the whole orchestra during their spare skeptical, Not keowing that the microphone was open, arter

One of the very earliest of the piomeers who set the vogue for the now universal type of popular orchestra was a group in one of the hotels in Kansas City. Names that have since become nationally famous were working together in Jack Riley's orchestra: Isham Jones, "Pee Wee" Byers, "Swede" Wilson, Charlie Johnson (composer of the "Missouri Waltz"), Arthur Pryor (the bandmaster), and Carleton Coom, a lad who left the University of Kansas after four years of medical study for the glamour and the sweet wages of winning an audience with his temor voice and personality. As a boy drummer in knee breeches he had takem audiences by storm with his singing in years before. He was scolded by his friend,

One of their yarns today is concerned with the criff

<sup>\*</sup> The above story was furnished by George Blacker, who found the original mewspaper clipping folded imto an old book. While the article was dated, George was unable to furnish the name of the paper in which it appeared. The Coon-Sanders Orchestra made several good sides for Victor, mostly in Chicago and Kansas City. They are still well remembered by college students from the late twenties and early thirties for their radio broadcasts. The Coon-Sanders association ended on a sad note when Carleton Coon died in 1932 of complications arising from a jaw infection.

the bank president, for leaving college, until the banker learned by consulting the lad's deposits that the latter, through his playing and wholesale booking of orchestras for all manner of functions, was making more money per week than the older man had ever earned.

As a thriving book agent one day he heard "a boy playing hell out of a piano" in a music store. Here was a high school youth, Joe Sanders, idol of the Harold Teen set, who was incidentally looking forward to a career as a baseball player. He was a star pitcher for the Kansas City Athletic Club, a boy who had achieved nationwide publicity in the sports columns for striking out 27 men in 9 innings. The two teamed up and inaugurated that enviable custom they have of seeming to mingle right with the dancers while they are playing for them. A generation ago an orchestra was something to hide on a balcony. Joe Sanders and "Cooney", instead of being incidental music, became the life of the party. Two of the most engaging personalities ever created, both while performing and in private, they steal into the very hearts of their audience. Their qualities are not clowning, not chiseled smiles -- but the knack of knowing and remembering everybody, tossing genuinely humorous flings at their friends as they dance past and maintaining real and sympathetic interest in this wast army of friends offstage.

The war came, and off they went their separate ways. Returning, they started up anew with an orchestra in the Muelbach Hotel. They became a civic institution in Kansas City. They labored in their rehearsals and built up a none-such orchestra, for if the boys were not seen or heard during the various tunes the music alone and the style they had given it marked the band even 10 years ago as peerless. Their popularity knew no bounds, as you know if you listened to persons who had stopped in Kansas City a decade ago. They brought youth and verve to the damce orchestra idea and the "collegiate" spirit that has been copied so widely since.

One day a local newspaper installed a radio pickup on their platform for broadcasting their performances after midnight. The boys were
skeptical. Not knowing that the microphone was open, after they had concluded a batch of tunes, one of them casually mused: "Gee, nobody would
stay up until two in the morning to listen to all this except a bunch of
nighthawks." WHAM: That remark started a volcanic eruption from an unknown public that lasted for five years. Immediately a flood of letters,
postcards and telegrams engulfed them: "Well, if that's the kind of entertainment we get at two in the morning, then we want to be nighthawks."
So they dubbed themselves the Kansas City Nighthawks.

The rest I need not tell to any radio audience. Years ago, before I knew what radio was, I had heard of the Kansas City Nighthawks, who literally changed the sleeping hours of a nation: Requests to be enrolled as members of the "nighthawks" and receive the scroll of member-ship poured in by the hundreds of thousands. The telegrams they received were preserved in gigantic bundles really the size of cotton bales.

In those early radio days, "distance" was the vogue and the ambition of the listener, and once the remote listener had discovered their existence he became their nightly attendant. Their music, their naturalness, their friendliness, their singing and their humorous and hearty greetings captured the midnight listeners en masse.

One of their yarns today is concerned with the crippled woman who

lived somewhere near the Arctic Circle, in Canada's farthest north. Being a shut-in, in a frozen wilderness for 26 years, she had heard no other voice save that of her husband, a trapper. On one of his excursions to civilization, he purchased a new-fangled radio set, and one of the boys' rollicking parties on the air was the first thing she tuned. Some months later, by many stages of dog team, came her exultant letter, and thereafter she was their heroine, serenaded and greeted every night over the thousands of frozen miles.

They work and they sing indefatigably. At one time they played 73 weeks on the stage of a Kansas City theater while doubling at the hotel between shows. Since then they have refused all theatrical offers, and I know this to be true. They have been invited to luxurious parties the country over.

Mometary offers have tempted them everywhere, but they prefer Chicago, where they moved from Kansas City 5 years ago. Some time ago, when they returned for a vacation to the old home town, they were given a civic reception the like of which the Missouri city had never witnessed before -- 200 motor cars in a parade which started at the railroad station. If you've ever met either of them you know their families as well as you know them. "Cooney" would tell you of his 4 children, and Joey would talk about his dad, and the fervor of his talk makes you understand how poignantly he feels his grief today -- for his dad passed away last Sunday. Have you ever heard Joe call out cheerily "906" during a dance tune? That's the number of his apartment and just his way of saying hello to his wife; a radio courtship, by the way.

They abound in dialect stories and true anecdotes, which they tell with boyish zest. Some years ago they were hired to play in Tulsa, Oklahoma, at a grand function given by the wife of an oil king. The brotherin-law of the hostess, himself a multimillionaire and one of the greatest names in the oil industry, was sojourning in the neighborhood in his private car, entertaining a group of distinguished guests from the east (I will whisper the names on request). The famous orchestra was given a leave of absence from the hotel because of the social position of the host and hostess, although their absence would entail a considerable loss.

Now, in a spirit of family joking, ye hostess told her multimillion-aire brother-in-law that she would not invite him to her party, which was to be the hit of the entire southwest's social season, especially because of the celebrated orchestra's presence.

Shortly after the orchestra boys had checked in at a Tulsa hotel, they received a call from the male secretary of the New Yorker, bearing an invitation from the oil king to take dinner with his party on his car. "Don't bother to dress, because we're going to run out into the country a little bit where the music won't annoy the natives." They went.

After cocktails and dinner and whoopee and fine hospitality on the private car, the musicians noticed that the train was tearing lickety-split over many a hill and dale, and they bashfully protested to the New Yorker that they'd better be getting back to his kinsman's party. At this they were warmly reassured that they would be returned in good time for the festivities. More refreshments -- and more. "Cooney" and Joe got together in a corner and warned their troupe to refuse any more mixtures, if the lads were to be in a condition to play for the dance when

6. they returned, and areay of not assampblin nexon a ni ini-func a galea

Suspecting this, the New Yorker rose to offer a toast "to the greatest American who ever lived, the father of my distinguished guest, the young man on my right." He laid his hand on the shoulder of a son of a late President of the United States. What could the orchestra boys do but drink the toast? Then another and another toast to the same gentleman, when a refusal to join in would have meant a deep insult. The night was getting darker and later when finally the New Yorker spoke thus: "Boys, I don't want you to be shocked or offended, but you've been kidnapped. You're on your way to New York!"

"I'll show that sister-in-law of mine that she can't keep me away from a party of hers. I told her that unless I attended there wouldn't be any party. Now you're to be my own guests in New York City as long as you want to stay. You're such fine fellows that I'm going to put you up at my hotel -- my tailor will fit you all out in new clothes -- my cars are yours -- and I want you to see New York, and see it right -- at my expense, to compensate you for any discomfiture I may have cause you tonight. I'll pay all the bills, too, which your absence from the hotel may incur."

And he did. And they did. They stayed two whole weeks in New York. And the sister-in-law, receiving a telegram from her devilish relative en route, was forced to entertain her guests with phonograph records.

Among the reminiscences of Carleton Coon (who was named after the poet, Will Carleton) and Joey Sanders is one of their experiences during the tornado which swept southern Illinois three years ago. "Cooney" carries with him on all jumps a medical kit, for the purpose of setting finger bones or bandaging bruises incurred by his instrumentalists while playing ball. Travelling from Chicago to Springfield, the afternoon sky became pitch black. The boys were playing cards -- they're all camera fiends and they rushed for their cameras -- a violent wind pushed back the train to a standstill -- windows were sucked in like ballooms -- BRR: -- A TORNADO: CRASH: WRECKAGE:

Up to the train there stumbled a torn and bleeding citizen of Corning or Buffalo Heart, crying for a doctor. Towns razed to the ground. Scores maimed and injured. Emergency aid needed. No surgeons aboard.

"Coomey" and his U. of K. medical school work came to the rescue, Joe Sanders will tell you today. The diming car became an operating room. Bed sheets and tablecloths became bandages. The orchestra boys worked far into the night, perhaps saving many lives and alleviating much suffering among the villagers.

And during those hours two infants were born to village women, with "Doctor" Coon in attendance:

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We have recently had a handsome brochure printed which lists all of our current offerings. While these items have been advertised in the GRAPHIC over the past years, this is the first time we have compiled them into a complete catalogue. If you would like to have a copy of this brochure, just let us know!

### Studies in Scandinavian-American Discography 2, by Pekka Gronow

If there is any fault to be found with this, the latest in the series of discographies to reach these shores from Finland, it is that it may not reach as many collectors as it should. That's a shame. Pekka Gronow is a thoughtful, painstaking discographer and includes a good deal more between the covers than one would guess from its title.

The stated purpose of Studies in Scandinavian-American Discography 2 is to complete the list of all Finnish-American records (which project began in Vol. 1) and to include, selectively, other Scandinavian-American discs as well. We get here a complete list of the Columbia discs that fall into those two categories, ranging from cylinders made c. 1900 through the familiar "E" series, and the later "F" series that continued into the 1950's. This portion alone rums about 100 pages and includes, for each record, as much material as could be had from actual inspection of the disc, or in its absence, catalog listings. The other labels are listed in the same format; these include Beaver, Cinemart, Fennia, Onni Laime, Ronka levy, Scandinavia, Solos, Standard, and Viking (have any of

those, label collectors?).

Besides the record listings there are some useful features, and these are why I suggested that it is a useful book even if you don't collect "green label Columbias". Gromow includes a sort of potted history of Columbia which is generally complete and accurate and, more specifically, how it was that Columbia did such a big business with their "foreign records" when other companies failed. There are tables showing the various foreign catalog series and how they were allocated, together with dates; a treatment of the matrix-number series used; and "The Foreign Comnection," about the European and Scandinavian labels upon which Columbia drew for some of its recordings. Photos of relevant Columbia labels and reproductions from supplements, catalogs, and promotional material round out the picture. The covers are quite handsome, being reproductions of catalogs in full color, printed on glossy stock.

Foreign records are still, regrettably, one aspect of collecting that has been largely ignored by the mainstream of the hobby. Most collectors are probably turned off by lack of familiarity with some of the more esoteric languages that appeared on the labels. Often, however, the music is of a high grade and deserves to be appreciated for its own

For all its virtues, the book isn't perfect (can anyone tell me of sake. any discographical work or general phomograph history that is?). The faults are quite minor, however, and will probably be corrected in subsequent editions. But don't wait for them to appear - pick up this book soon: It's available for \$7.00 from: Suomen äänitearkisto ry, Pietarimkatu 12A21, 00140 Helsinki 14/08, Finland. (Review by W. R. Bryant)

### The Edison Phonograph Monthly, reprinted by Wendell Moore

I think it was about two years ago that I received an announcement in the mail that The Edison Phonograph Monthly was to be reprinted in book form. The Edison Phonograph Monthly was a bulletin published for its dealers only by The National Phonograph Company beginning in 1903. It is extremely rare and extremely interesting. It would take a king's ransom to purchase the entire set (some 13 years' worth) if, indeed, a complete set were ever made available: Some years ago Wendell Moore was fortunate to acquire a complete rum of The E.P.M. (cont. on p. 10)

by Martin Bryan

To the collector of popular recordings from the 1920's, it is not unusual to see the recordings of one company appear under the label of another. Because of some sort of pool apparently in existence, we may find Paramount masters on Emerson, Emerson masters on Grey Gull, Grey Gull masters on Bell, and everyone's on National Music Lovers! But one doesn't expect this sort of hanky-panky from the major companies. In recent years, however, some rather bizarre examples of what we might call "borrowed masters" have been discovered. Would you believe Zom-O-Phone recordings passing as Victors? How about Apex on Columbia? Or Victor on Apex?

Some eight years ago in his listing of cylinders manufactured by Indestructible, Major H. Annand stated, "In 1913 the Company purchased a few masters from the dying U. S. Everlasting Company." I must admit I read this with skepticism and promptly forgot it: Now, however, the

evidence is in and I'm ready to share it with the world.

About a year ago Bill Bryant showed me a copy of Indestructible 3308, "Till the Sands of the Desert Grow Cold" by Baker. He asked, "What would you assume this was if you found it in a box of cylinders?" "An English recording by George Baker," I replied. I learned that this is what he thought, too, but then he played it. Imagine my surprise to hear contralto Elsie Baker: "Lemme see that rekid," I said. It was then I discovered something on the right end of the record that even the ever-observant Bill hadn't found: the number 1591 - a U. S. Ever-lasting catalogue number!

When I got home I dug out the U.S. Everlasting list of Annand's and began comparing titles with his Indestructible list (both booklets, I believe, are no longer available). With the help of these two lists, plus some research from Talking Machine World by Bill, I have isolated approximately three dozen Indestructibles that are candidates for being

U. S. Everlasting recordings.

U.S.E. ceased productiom in mid-1913 (despite what From Tin Foil to Stereo shows on p. 508:). The last listing of records to appear in Talking Machine World was the April bulletim, though there was at least one month more of releases. The highest known 4-minute number is 1652. It seems obvious that when the assets of the company were liquidated, someone would have realized there was value in many of the masters certainly the ones most recently recorded. At the same time, it would have been foolish of Indestructible mot to take advantage of a batch of masters that would produce perfectly good, salable records for them. Somehow, then, the two companies got together and Indestructible issued what may have been a solid block of U.S. Everlasting recordings, probably in the summer or fall of 1913. In appearance the records were just like the usual Indestructible issues with metal ends and cardboard filler.

The majority of the following list of records should be considered "possibilities." So far, I have actually just seen five of them with U.S.E. catalogue mumbers, and have underlined them as definite reissues. Within the block from 3281 to 3316 there still remain eight titles for which I have been unable to find a corresponding U.S. issue. However, there are still eleven blanks in the upper range of my U.S. Everlasting list, so that could account for all of them. (By the way, if anyone can supply details on any of these ll blanks, we might be able to match up more U.S. and Indestructible titles: 1559, 1571, 1574, 1576,

| 10.  3311 - At the Gate of the Palace of Dreams - John Barnes Wells  3312 - You're Just as Sweet at Sixty as You Were at Sweet  Sixteen - W. H. Thompson  3313 - When the Old Oaken Bucket was New - Geo. Wilton Ballard  (NOTE:- U. S. Everlasting as Ballard and W. H. Thompson.)  3314 - As I Sat Upon My Dear Old Mother's Knee - Will Oakland  3315 - My Rosary of Dreams - Manuel Romain  3316 - My Little Persian Rose - George Wilton Ballard  (1628)  (1637) |
|---|
|---|

Three dozen titles make a nice package, but I'll include a couple more in the event the reissues went past no. 3316. There is no evidence to suggest that these are from U. S. Everlasting:

3317 - Peg O' My Heart - Henry Burr
3318 - He'd Have to Get Out and Get Under - Albert Campbell (

There is just one 2-minute title from the end of the U.S.E. list that appears as an Indestructible. I believe this is coincidental and is not a reissue:

1515 - Take a Little Tip from Father - Carl Ely
(NOTE: - U.S.E. issue as W. H. Thompson)

Please send all observations/additions/corrections to me in care of the GRAPHIC.

### (continued from page 7)

from an elderly man who had been an Edison dealer from the turm of the century. Now, thanks to Mr. Moore, we will all be able to possess this marvelous publication for our reference libraries. The reprints are extremely fine and are hardbound in rich red covers with gold embossing. Every Edison enthusiast will find a wealth of interesting reading between the covers of each volume, much of which was "privileged information"! The articles cover every facet of the business, from record box styles to phonograph improvements to sales ideas. An added feature is a complete review of each month's records. Whoever wrote them was determined to make every new batch of records sound superior to those issued in past months! And the pictures can only be described as fantastic, though there aren't as many, unfortunately, as we'd like to see. There is so much information crammed into each volume that I seem to find something new every time I pick one up.

To date, Mr. Moore has issued three volumes of The Edisom Phomograph Monthly (March, 1903 to February, 1906). I don't know if his publishing schedule will change in the future, but it is currently one every eleven months. (At this rate, volume IV will be published next October.) Each book is \$12.95, postpaid, and is indeed a good investment even at this price. Each edition is published in limited number, and there will come a day when he is sold out of the currently available volumes. (Remember what happened to From Tin Foil to Stereo??) Each book contains at least 180 pages of reprinted Edison literature. Don't hesitate to start your set while you're still able; you will find this series an endless source of reference and enjoyable reading. Available from: Wendell Moore

33 Arctic Springs Jeffersonville, Ind. 47130

(review by M. Bryan)

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1638, 1642, 1643, 1644, 1647, 1648 and 1649) Information concerning these two cylinder companies is not plentiful and not always accurate, so there are a few problems. Each of these will be noted with a question mark and further explanation following the entry. All reissues are 4-minute with one possible exception.

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| 3286 - I'd Rather Be Kissed Neath the Rirr   | 1632)  |
| Albert Campbell and Henry Burr   | 1580   |
| 3287 - I've Got the Finest Man - Ada Jones   | 1636)?   |
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| and Harlan   | 1635)  |
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| 3291 - Turkey Trot Medley - Military Band  | )  |
| 3292 - I'll Get You - Ada Jones and Walter Van Brunt   | 1641)  |
| TOOT COMO BOTT AND TORRE   | 1639)  |
| 3294 - Trail of the Lomesome Pine - Walter Van Brunt   |  |
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| 3302 - You Made Me Love Tou - neith old In Sunshine - De Los Becker 3303 - It Takes a Little Rain with the Sunshine - De Los Becker  | (1651)   |
| 01 T townstions   Rag - Arthur COLLLID   | (sra)  |
| 3305 - I Will Love You When the Silver Threads are Shining   | 13   |
| Through the Gold - Manuel Romain   | (1557)   |
| 3306 - Venus Waltz - Inez Barbour and Harry McClaskey  | (1623)   |
| 3306 - Venus Waltz - Imes Ball Boul and Harlan 3307 - Take Me to That Swamee Shore - Collins and Harlan Elsie Baker  | (1584)   |
| 3307 - Take Me to That Swamee Shore Grow Cold - Elsie Baker  | (1591)   |
| 3307 - Take Me to Inat Swamed Bhold Grow Cold - Elsie Baker<br>3308 - Till the Sands of the Desert Grow Cold - Elsie Baker   | (1549)   |
| 3309 - When It Rains, Sweetheart - Manuel Romain   | (0.89)   |
| 3310 - Songs My Mother Taught Me - Harry McClaskey  (NOTE: - Careful examination of this record does not revea   | 1,00   |
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| a U.S.E. number. Its absence, nonce,   | f p-v i  |
| it from being a U. S. Everlasting.)  |  |
| CFLT is the first of $C$   |  |
|  |  |

# CANADIAN VICTOR 216000 SERIES by J. R. Tennyson (cont. from issue 23)

Mr. Mats Elfström of Sweden feels that the entries for 216128 (issue 14) are misspelled. He suggests the following: 1) Friare-Valsen, 2) På logbotten (or logebotten) and Sorunda Valsen. Does anyone have a copy of this obscure disc to check?

Mr. Elfström also supplies data for one of the blanks (issue 17): 216290 - I'm Nobody's Baby/Cherie - Arthur Fields

| Corn Huskefs | a'ebaW egroed   |
|--------------|---|
| 216557       | My Baby Just Cares for Me (piano solo) Willie Eckstein Here Comes the Sun   |
| 216558       | Allouette Novelty Fox Trot Harold Leonard and His Windsor Hotel Orchestra   |
| 216559       | Lonesome Lover (Theremin Solo) H. Lennington Shewell  |
| 216560       | Blue Again  Bred Culley and His Royal Tork  Bretho Bivor St Marie  Hotel Orchestra  |
| 216561       | Katie O'Shea The Gmile of Molly Malomey   |
| 216562       | O Love That Will Not Let Me Go Ye Olde Time Village Quartette   |
| 216563       | Soldier's Joy "Joseph Allard" " "" ""   |
| 216564       | Workman's Parade  Canadian Walter   |
| 216565       | Sleepy Hollow Jig   |
| 216566       | Polo March Crowchooric Pool   |
| 216567       | Glengarry Reel  Esquimalt Reel  |
| 216568       | The Western First Chain (violin with autoharp) L. R. Goulet Red River Jig (wiolin with piano)  Leon Robert Goulet                             |
| 216569       | Rock Valley - Square Dance George Wade's Corn huskers.  Mr. Darling Wellie Gray - Square Dance " " " " "                                      |
| 216570       | The Mason's Apron  George Wade's Corn nuskers """ """ """ """ """ """ """ """ """ "   |
| 216571       | Devil's Dream - Reel  Soldier's Joy Square Dance - Breakdown "  "Soldier's Joy Square Dance - Breakdown "  ""  ""  ""  ""  ""  ""  ""  ""  "" |
| 216572       | Arkansas Traveller  Opera Reel  Willie Eckstein   |
| 216573       | Today I Feel So Happy   |
| 216574       | Mountain High Yodel Song  |
| 216575       | Cowhor's Reel - Square Dance  |
| 216576       | Medley of Reels (Clog Dance-Honey Moon-Speed the Plough)  George Wade's Corn Huskers  """  """  """  """  """  """  """                       |
| 216577       | Canadian College Medley. Part I Billy Bissett & His Orch.   |
| 216578       | Canadian College Medley, Part II  Waltz Quadrille  Acrobat Reel   |

```
12.
           Haste to the Wedding - Square Dance / Geo. Wade's Corn Huskers
216579
           Lord Saltoun's Reel
           Cullen House - Square Dance George Wade's Corn Huskers
216580
           Old Timers Reel Medley "
           Picmic Reel - Speed the Plough J. L. Mac Donald
216581
           Flowers of Edinburgh Reel - White Cockade
           Reel Medley (Warm Stuff - Crooked Stove Pipe)
216582
                                           George Wade's Corn Huskers
           Old Time Waltz Medley (Memories - Sleep Baby Sleep) " "
           Little Brown Jug - Square Dance George Wade's Corn Huskers
216583
           Father O'Flynn
                                           George Wade's Corn Huskers
216584.
           Buffalo Girl
           Mc Donald's Reel Joseph Allard
216585
           St. Patrick's Day Reel
           Turkey in the Straw
On the Road to Mandalay
"Frederick English
216586
            La Reve Passe
            1) Camoe Song 2) Cradle Song 3) In the Garden I Love -
216587
                                                       Frances James
            1) Voyageur Song 2) Mountain Stream 3) Ol' Time Christmas: -
                                                       Frances James
                                                       Frances James
216588
            1) Strawberry Fair 2) Young Richard
              Where Do They Go? 2) Sleep Baby Sleep 3) The Quest
            1) The Mermaid 2) The Meeting of the Waters Frances James
216589
            1) Golden Slumbers 2) The Busy Bee
            1) Dabbling in the Dew 2) Gossip Joan 3) Now is the
216590
                                                       Frances James
               Month of Maying
            1) Fairy Song 2) In a Manger 3) Early One Morning
 (The previous four records were listed under the heading "Northland
  Songs.")
                                          Huft's Russian Entertainers
 216591
           Pietro's Return.
            Kuiamak
           There's Rain in My Eyes Mart Kenney's Western Gentlemen
 216592
            There's Honey on the Moon "
           Sometime - Waltz (voc. refrain) Kenney's Western Gentlemen
 216593
            The West, A Nest and You Dear - Waltz (v.r.) "
 216594
           Jingle Bells - F.T. (voc. ref.) Kenney's Western Gentlemen
 216595
            Drifting and Dreaming - F.T. (v.r.) "
 216596
            Sophisticated Lady - F.T. Mart Kenney's Western Gentlemen
 216597
            Steamboat Bill - F.T. (voc. ref.)
                                     Mart Kenney's Western Gentlemen
            Beloved - Waltz (v.r.)
 216598
           A Shady Tree - Waltz (v.r.) "

Byron Brothers

Bread and Gravy
 216599
           The Jumping Jiwe
Carry Me Back to Old Virginny

Byron Brothers
 216600
            Sweet Georgia Brown
            Smiles - Fox Trot Mart Kenney's Western Gentlemen
 216601
           We're in the King's Navy - F.T.
            Heart o' Mine Mart Kenney's Western Gentlemen
 216602
            Butterfly Waltz (Seitz) (piano solo) Ernest Seitz
            Sweet Dreams Sweetheart
 216603
            The World is Waiting for the Sunrise (Seitz)
```

|             |  | ٠ ك.ناـ                    |
|-------------|--|----------------------------|
| 216604      | Autumn (Moskowski) (piano solo)<br>Rosamunde - Ballet Music (Schubert)   | Ernest Seitz               |
| 216605 9/41 | Apres de ma Blonde Band of H. M.   | Grenadier Guards<br>Canada |
| 216606 9/41 | Souvenir de Quebec, Part I Band of H. M. Souvenir de Quebec, Part II of  | Grenadier Guards           |
| 216607      | seque anotheritaulit entrattent botreo ator a  | atrub olderanoso           |
| 216608      | to resting to mote that the operatio records to resting a records in the resting to a set in the contract of the each, while this obsersed dates each in the contract of the each to record the contract of the each to record | east approximate           |
| 216609      | Scottish March Medley (1. Bonnie Dundee 2. Iles 3. Highland Laddie Quadrille) Band o Gu  | Road to the                |
| 216610      | Wait for the Wagon (Regimental March of the Canadian Army Service Corps) Band of H. M. Regimental Marches of the Royal Canadian Re   | Royal<br>Grenadier Guards  |
| 216611      | Regimental March of the Royal 22nd Regiment la Canadienne") Band of H. M. Canadian   | ("Alae                     |
| navo vanaa  | Regimental March of Les Fusiliers Mount Roy o' York")  Band of H. M. Canadian  | al ("Jock                  |

#### END OF SERIES::

# CANADIAN VICTOR 235000 SERIES (12-Inch Series)

| 235,000       | Some Day I'll Come Back to You John Steel                      |
|---------------|--|
| 235001        | Roses Thora Nirvana  |
| 235,002 10/20 | When the Harvest Moon is Shining - Waltz                       |
|               | Raderman's Novelty Orchestra                                   |
|               | Venetia - Medley One-Step Coleman's Orchestra                  |
| 235003 11/20  | Celeste Aida (in English)  Hughes Macklin                      |
|               | Oh Paradise " "  |
| 235004 12/20  | Maid of the Mountains Selection - Part 1 Gramo phone Con-      |
|               | Maid of the Mountains Selection - Part 2 cert Band             |
| 235005 1/21   | Gems from "Chu Chin Chow" H.M.V. Light Opera Company           |
| -/20-/ -/     | Gems from "Maid of the Mountains" "                            |
| 235006 11/21  | Paul Jones Dance Medley Metropolitan Dance Band The Last Waltz |

### End of Series

#### 2001) and sador O freeded White. Bureau of Missing Persons

Over the past year we have had several copies of the GRAPHIC returned to us because subscribers moved and did not notify us of their new addresses (third class mail will not get forwarded unless special arrangements are made). If any readers know any of the following collectors, would they please drop us a card to let us know where they may be reached?

Charles Azzalima Mark Kaplan Shawm Cherry M. R. Payer

a. Mark Kaplan David Schultz Stanley Stirman

HTIMERRETOO YELOT

Rosamunda - Ballat Music (Schunsert) Part Eight By Dave Cotter

We are indebted to Jim Constantian for the excellent illustrations with this issue. Jim points out that there were no other NML ads in the Geographic during this period. While the illustrations speak for themselves, it is interesting to note that the operatic records being offered cost approximately 37¢ each, while NML charged 44½¢ each for the dance hit bonuses: It should also be pointed out that these two additional discs account for the two odd couplings mentioned in issue 19 of the GRAPHIC. Undoubtedly they were not part of the regular issues in the "F" Dance Series.

Walt for the Wagon (Regimental March of the Royal : Before going into this month's installment, a few corrections...

NML 1015 (659) now known to be definitely Ernest Davis NML 1059-B N.M.L. Dance Orchestra WHEN IT'S NIGHT TIME IN ITALY, IT'S WEDNESDAY OVER abraud reibanerd neihered .M. .H to base ("Mroy to

BAND AND CONCERT SERIES (N) (Label Design: Pale Blue Shield on Gold Background) 1065 through 1072

- 1065 N.M.L. Military Band (18102-A)(23001-B) NATIONAL EMBLEM MARCH N.M.L. Military Band (4216-1) AMERICAN PATROL MARCH (NOTE: most copies of this side show a master number that APPEARS to be 4816-1. This is incorrect!)
- 1066 National Music Lovers Concert Band (4215-2) LIGHTS OUT MARCH National Music Lovers Concert Band (4246-7) STARS AND STRIPES FOREVER MARCH 255505 1/21 Geme from "Onto otto "word at 0 pers Opers Company
  - 1067 Music Lovers Operatic Band (4360-2) TRIUMPHAL MARCH FROM "AIDA" National Music Lovers Military Band (242-2) JOLLY COPPERSMITH
  - National Music Lovers Symphony Orchestra (4484-3) 1068 POET AND PEASANT OVERTURE N.M.L. Concert Orchestra (1006-3) BLUE DANUBE WALTZ
  - 1069 National Music Lovers Symphony Orchestra (954-2) MERRY WIDOW WALTZ National Music Lowers Symphony Orchestra (4448-2)(1072) HUNGARIAN RHAPSODY, NO. 2 (Liszt) (NOTE: The number 1072 actually appears crossed out on the record.)

End of Series

Music Lovers Instrumental Quartette (4923-1) 1070 THE SWAN (Le Cygne) Music Lovers Instrumental Quartette (783-2) ANGEL'S SERENADE

# What would you consider a real bargain price for these sixteen wonderful Grand Opera selections?

Sextette (Lucia)

Quartette (Rigoletto)

Celeste Aida (Aida)

Prologue (Pagliacci)

La Donna e Mobile (Rigoletto)

M'Appari (Martha)

Vesti la Guibba (Pagliacci)

Habanera (Carmen)

Barcarolle (Tales of Hoffman)

My Heart at Thy Sweet Voice (Samson and Delilah)

Anvil Chorus (Il Trovatore)

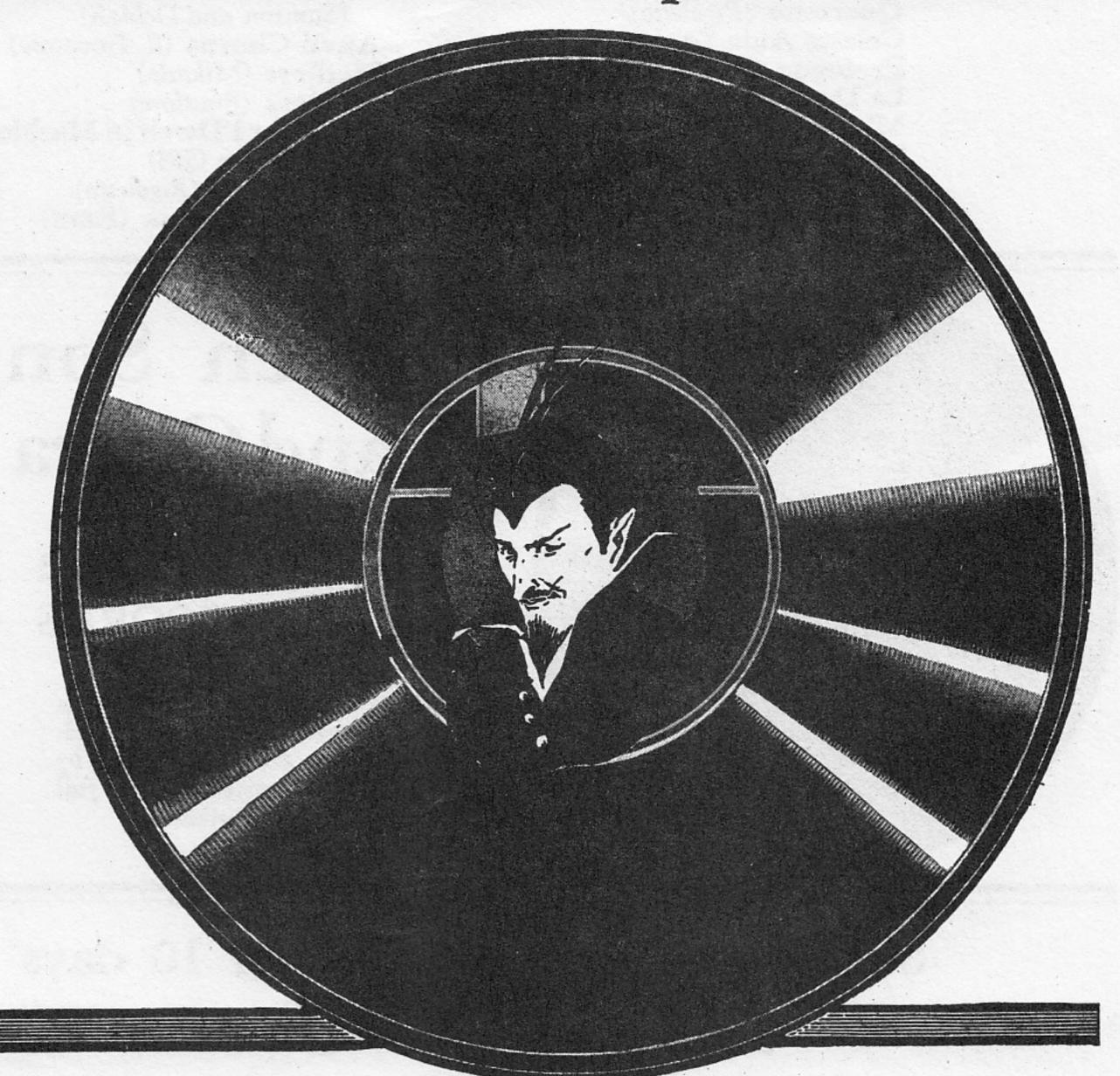
Medleys (Pinafore)

Medleys (Mikado)

I Dreamt I Dwelt in Marble Halls (Bohemian Girl)

Caro Nome (Rigoletto)

Soldier's Chorus (Faust)



—Each one beautifully sung by a great artist; eight full-size ten-inch records of highest quality. What would you consider a real bargain?

OUR price is so low that if we displayed it in large type you would suspect that something must be wrong. Already, however, tens of thousands of these records have been sent to music lovers ON TRIAL with the result that our mail is literally packed with letters praising the quality, tone, and low price, ordering additional sets and enclosing the names of friends who want them!

Think of it! Only \$2.98, plus few cents delivery charges, for these wonderful Grand Opera songs—16 of the world's greatest selections—sung by really great artists, with full orchestral accompaniment. The most amazing record bargain ever offered! How can it be done? Simply by manufacturing only in SETS, selling DIRECT to CONSUMERS, and being satisfied with an extremely LOW PROFIT per set. These same selections would cost you \$12 or more in stores!

Send no money. Let us mail these records to you for 10 days' trial. Deposit \$2.98, plus delivery charge with postman, when the insured package arrives, then play each record on YOUR machine in YOUR home. If not pleased with your bargain YOUR MONEY WILL BE REFUNDED at once. Reference, Manu-

facturers' Trust Company of New York or any magazine. Mail the coupon NOW—before the present supply is exhausted.

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Dept. 2852

354 Fourth Avenue, New York

National Music Lovers, Inc., Dept. 2852, 354 Fourth Ave., New York City:

Please send me your collection of "16 World-Famous Operatic Songs." I will give the postman \$2.98 plus few cents delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectation, I reserve the right to return them at any time within 10 days and you will refund my money at once.

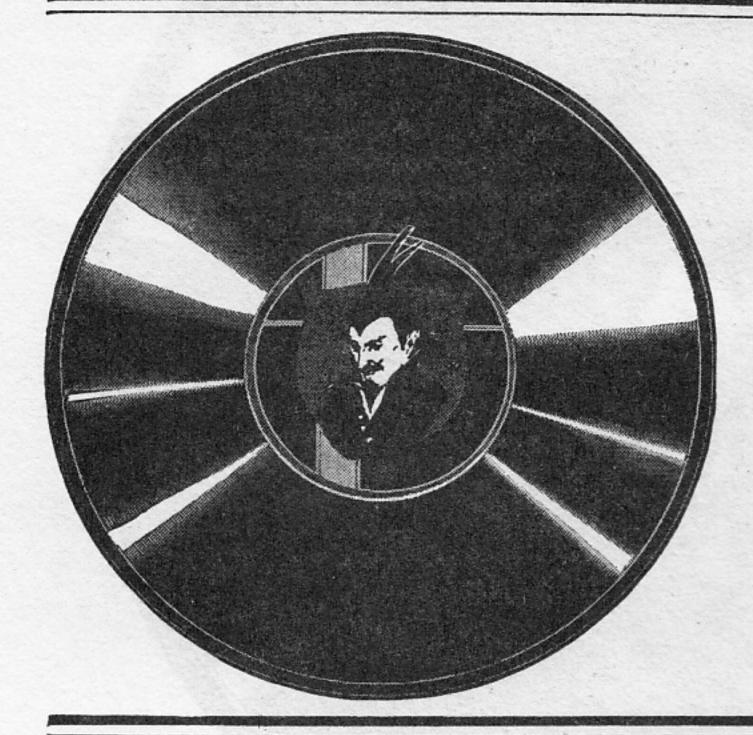
| Name   |   |
|--|---|
| Address  |   |
| City   | State   |
| way Dance orchestras. INCH "National" Recor You," "What Do You I "Somebody's Wrong." ADDITION to the set o | its you may also care to have the four ox Trot hits recorded by famous Broad-These have been placed on two TEN-rds and include the following: "I Love Do Sunday, Mary?" "Annabelle," and If you care to have these Fox Trots in of Grand Opera Songs place an X in the price is only 89c for all four selections. |

SOLD ONLY with the Opera Sets-not sold separately.

### Do you know these famous songs?

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Quartette (Rigoletto)
Celeste Aida (Aida)
Prologue (Pagliacci)
La Donne Mobile (Rigoletto)
M'Appari (Martha)
Vesta la Giubba (Pagliacci)
Habanera (Carmen)
Barcarolle (Tales of Hoffman)

My Heart at Thy Sweet Voice
(Samson and Delilah)
Anvil Chorus (Il Trovatore)
Medleys (Mikado)
Medleys (Pinafore)
I Dreamt I Dwelt in Marble Halls
(Bohemian Girl)
Caro Nome (Rigoletto)
Soldiers' Chorus (Faust)



# Sixteen Songs from Grand Opera And Opera

On Eight Full Size 10-INCH RECORDS

Selections that sell in some cases for THREE DOLLARS EACH. Every song beautifully sung by accomplished artists, with full orchestra accompaniment.



# Sold direct from factory on 10 days' trial "The Greatest Record Bargain Ever Offered!"

EVERY lover of good music will recognize in this, the most astonishing bargain in Grand Opera records ever offered. Only one question will arise—how about the quality? The only answer we can give is—try these records in your own home—on your own phonograph. Judge for yourself.

Hear them and note their smoothness, the volume of tone, the beauty of the voices, the perfection of the recording. Play any one of the records FIFTY TO ONE HUNDRED TIMES to test the durability. Let your family and friends judge National operatic records. THEN—and THEN ONLY decide whether or not this offer is the greatest bargain you have ever seen!

Customers, after hearing these records, wonder how we can make such an amazing offer. It seems too good to be true. Yet the answer is simple. We manufacture in SETS ONLY in ENORMOUS QUANTITIES, and sell DIRECT FROM FACTORY to users, eliminating the 50% usually allowed to jobbers and dealers. That is the whole secret.

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the package arrives give the postman \$2.98 plus the few pennies for delivery charges, then TRY THE RECORDS. If you are not completely and thoroughly satisfied, SEND THE SET BACK and every penny you have paid will be refunded AT ONCE, without question. References: the publisher of this or any other magazine or newspaper.

NATIONAL MUSIC LOVERS, INC. Dept. 2854, 218 W. 40th St., New York City

| National Music Lovers, Inc.,<br>Dept. 2854, 218 West 40th St New York City:   |    |
|---|----|
| Please send me your collection of "16 World Famous Operatic Songs." I will give the postman \$2.98 plus few cents delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectation. I reserve the right to return them at any time within 10 days and you will refund my money at once. Outside United States \$3.75 cash with order.   |    |
|   | 16 |
| Name  |    |
| Address   |    |
| City State  |    |
| If you like dance hits you may also care to have four of the latest and biggest Fox Trot hits in the country, recorded by famous Broadway dance orchestras. These have been placed on two TEN-INCH "National" Records and include the following: "I Love You," "What Do You Do Sunday, Mary?" "Annabelle," and "Somebody's Wrong." If you care to have these Fox Trots in ADDITION to the set of Grand Opera Songs, place an X in the square at the left. The price is only 89c for all four selections. Sold ONLY with the Opera sets—not sold separately. |    |
|   |    |

. Pècl . L redeadges esaits

- 1071 Gustavus Martin (violin solo)(4151-2) TRAUMEREI (Schumanm) Gustavus Martin (violin solo)(928-2) SOUVENIR (Drdla)
- Manno Krotan (violin solo)(4153-2) 1072 HUMORESQUE (Dvorak) Manno Krotan (violin solo)(4154-1) MEDITATION FROM "THAIS"

### Described and all the sont diversified of any lists being offered MATRIX NOTES

- stilo Ispinum-asgar-(nlado est a asys, 25 1065 (18102-A)(23001-B) probably from Olympic 18102 by 1065 from Emerson 1028 by Bergh's Concert Band (4216)1066 from Emerson 1028 by Bergh's Concert Band 4215) 1066 from Emerson 1033 by Bergh's Concert Band (4246)1067 from Emerson 02035-XP by Bolognese Band (4370)1067 from Paramount 33046 by Bergh's Band 242) from Emerson 02032-XP by Emerson International Symphony Or. 1.068 (44.84) 1068 (1006)from Paramount 1069 (954) from Paramount by Metropolitan Symphony Orchestra (also appeared on Mastertone 1006) 1069 (4448; 1072) from Emerson 02030-XP by Emerson International Symphony Orchestra. The number 1072 may be a Banner catalogue number, or it may suggest that this title was \*-(below) originally planned for NML 1072.) 1070 (783) from Paramount 33095 by Master Players Chamber Quartette 1071 (4151) from Emerson 02005-X by Milan Lusk (accompaniment may be the same as below) 1071 (928) probably from Paramount; this matrix appears on Grey Gull 4015 as by Ivan Chenski. both sides of NML 1072 are from Emerson 02006-X by Milam 1072 (4153) 1072 (4154) Lusk. Piano accompaniment is by Mme. L. Vojuckova-Wetche.
  - \*-1070 (4923) from Emerson 20044 by International Quartette (Gius. Di Ianni, Rudy Wiedoeft, Vinc. Barnabale and Alberto self badasid Rizzi) degl synter dega eldelieve e'ay to decles desy

Sors both 10" and 12", We We can still claim knowledge of ALL the NMLs to this point...variations excepted. The next series (Song and Dance Series) has two blanks at the moment. These numbers are 1076 and 1077. If anyone can supply us with this information, or can match up any untraced masters, or have ANY information about the NEW PHONIC label ... please send it to Dave Cotter, 225 Brookside Ave., Santa Cruz, Calif. 95060.

### Question and Answer

Q: What can you tell me about Phono-Cut records? Can they be played on an Edison Diamond Disc machine? - F.C., Hanover, Mass. A: Phono-Cut was an early independent record, dating from the early teens, when the industry was controlled almost exclusively by Victor, Columbia and Edison. I believe they were produced by the Boston Talking Machine Co., which also manufactured at least one model of phonograph called the "Little Wonder." Because Phono-Cut records were vertically cut, they could not be played successfully without a special attachment. They may not be played on a Diamond Disc machine, as their grooves are too wide for Diamond Disc tracking, and the heavy Edison reproducer will cut them. Play them with a sapphire ball, similar to the Pathé.

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Our lists this year will also include some bulk record sales, Phonographs (including many Edisons), Plus we do have many excellent consignments from collectors to offer you.

And if you are looking for an Edison Home or Standard, we have 'em, and priced right. Also a few other assorted phonos. We will also offer some large horns including an all brass horn and morning glorys. We will have some parts including several types of horn mounts.

We do purchase parts or machines that are not complete. Also reproducers cranks, or cabinets. Need any early Victor outside horn parts including the back mount, reproducer arms, motor parts, and horn. Also any parts for United or Aretino.

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\*-1070 (4923) from Emerson 20044 by International Quartette (Ciusa

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record out was as early independent record, dating from the sarly

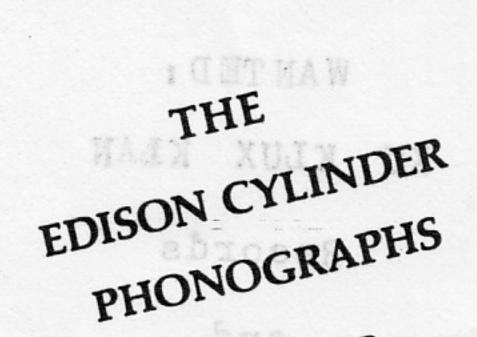
on an Edison Diamond Diam maddine? - F.C., Hansver, Mass.

Auctiom Lists of Records - All types, but mostly pre-1930's popular, some Red Seal, etc. Free List. RECORDS, R. 1, Box 54, Vestal, N.Y. 13850.

Edison Blue Amberol Cylinders by
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A DETAILED

ACCOUNT OF THE

ACCOUNT MODELS

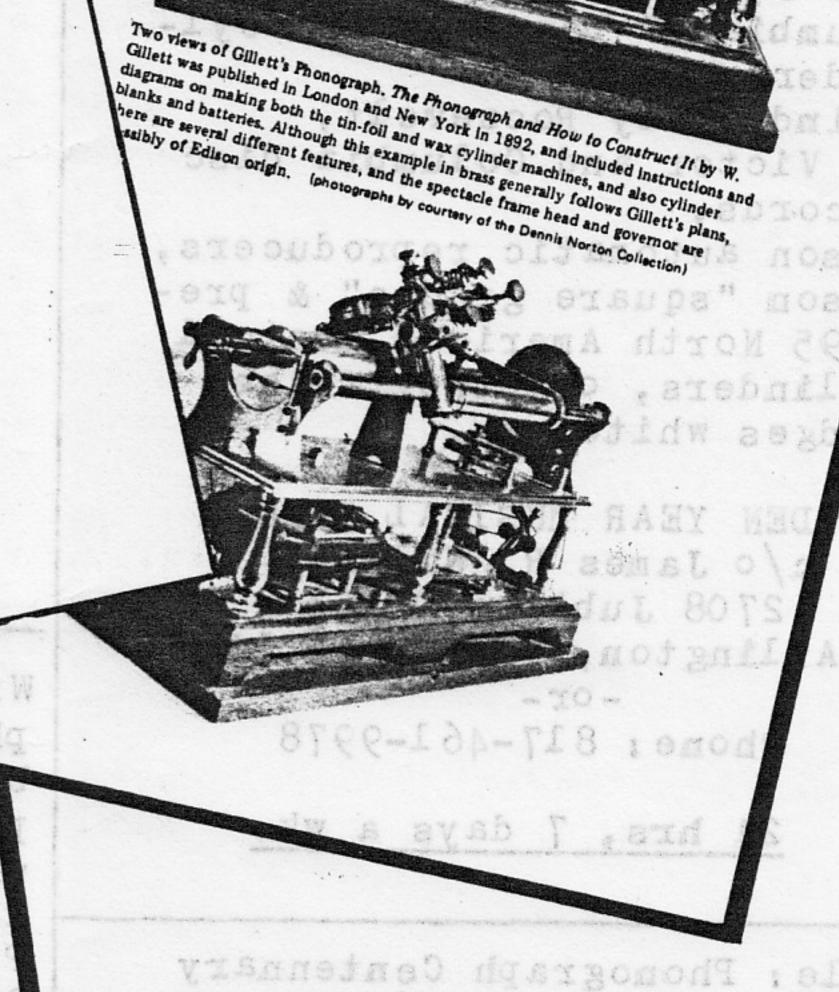
ENTERTAINMENT MODELS

UNTIL 1929

by George L. Frow
(Kent, England)

and

Albert F. Sefl
(California, United States)



From the earliest days of his invention Edison had visualised the phonograph as a means of instruction, particularly of languages, and the innovations of the durable Blue Amberol Cylinder and diamond stylus, combining to give the durable Blue Amberol Cylinder and diamond stylus, combining to give the durable Blue Amberol Cylinder and diamond stylus, combining to give the durable Blue Amberol Cylinder and diamond stylus, combining to give the durable Blue Amberol Cylinder and AMBEROLA. The SCHOOL Phonoclearer reproduction, were more suitable for classwork than the result of the suitable for classwork than the suitable for classwork than the suitable for class

subjects. (Nos. 1657-1710)

Introduced: Dec. 1912 (U.S.), and Jan. 1913 (U.K.)

Type: 4-minute

Dimensions: Height (without horn) 1134 in.,

175 in. x 1276 in.

Dimensions: Height
base 175gin. x 127gin.

Height of machine and stand 45% in.

Height of machine and stand 45% in.

Height of machine and stand 45% in.

Motor and Movement: Identical mechanically
to that supplied to the OPERA, later
to that supplied to the OPERA, later

to that supplied to the CONCERT Phonograph
CONCERT Phonograph
Reproducer: Diamond Model A; recording equipment was available and is described equipment was available and is described later in this book in a special section on later in this book in a special section on later in this book in a special section.

Edison recorders.

Horn: No.11 Cygnet, black with gilt lining,
fitted on the self-supporting stem as supplied

fitted on the self-supporting stem as supplied.

With the OPERA and CONCERT.

with the OPERA and CONCERT Models gave way

the OPERA and CONCERT Models gave way

the OPERA and CONCERT Models gave way

to a robust sheet steel case, mounted on a

to a robust sheet steel case, mounted on

metal stand that could be moved around on

metal stand that could be moved around on

casters. There were four shelves to take

cylinder boxes each holding 24 records, and

cylinder boxes each holding 24 records, and

a pull-out U-shaped round metal rod

where a box could be rested for easy selection

where a box could be rested for easy selection

The SCHOOL Model was the only
Edison horn phonograph to be spared
the axe in the Company's advertised
clearance of open-horn machines in
clearance of open-horn figures
October 1913, but from figures
october 1913, but from figures
available the weekly requisions for the
svailable the weekly requisions for much of its existence,
available the weekly requisions for much of its existence,
sometimes falling to nil in fact, and it was allowed to
sometimes falling to nil in fact, and it was allowed to
fade from the scene in early 1914
fade from the scene in early 1914
None has been reported in the United Kingdom.

PUBLICATION SOON

This comprehensive account of the Edison Phonographs will soon be available. If you would like details at publication, please send me the attached.

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1. Brown wax cylinders,

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3. 5" & 7" Berliner records,

4. Bell-Tainter records, thick & thin,

5. Columbia black celluloid reproducers,

6. Type G, K, F, or N Graphophomes,

7. Columbia 5" band concert cylinders,

8. Cylinders by Roosevelt,

9. 14" Victor and Columbia disc records,

10. Edison automatic reproducers,

11. Edison "square groove" & pre-1895 North American musical cylinders, or other raised ridges white wax.

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advertising items. Steve Ramm,
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Records

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Piano Rolls

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